

edward johnson building
faculty of music
university of toronto



UNIVERSITY OF TORONTO WIND SYMPHONY

MELVIN BERMAN, CONDUCTOR

MARGARET ISAACS, CLARINET

MACMILLAN THEATRE

3 P.M.

SUNDAY, OCTOBER 18, 1981

PROGRAM

Symphony No. 9

DMITRI SHOSTAKOVICH
(arr. Wm. A. Schaefer)

Allegro
Largo
Allegretto

Shostakovich wrote the ninth symphony to celebrate the end of World War II, in 1945. It is an exuberant, light-hearted work, contrary to the expectations of his countrymen.

Tonight's arrangement uses the first, fourth and fifth movements of the original five movements. The first movement, Allegro, is a neatly structured sonata. The second subject depends on the contrast of instrumental colours, and might be thought of as a parody of military music. The Largo is sombre and retrospective, and leads directly to the burlesque finale, whose principal theme amusingly recalls Rossini.

Suite from Bachianas Brasileiras No. 4

HEITOR VILLA LOBOS
(arr. Alfred Reed)

Preludio: Introducao
Dansa: Muidinho

Villa Lobos composed nine Bachianas Brasileiras suites between 1930-1945 while he essayed a new, consciously nationalistic aesthetic. He was deeply attached to the music of Bach, and was stimulated by the affinities he believed existed between Bach's compositions and Brazilian folk music, where each instrumental part has a considerable melodic autonomy.

The Prelude in Suite No. 4 shows Villa Lobos' predilection for lush chords and broad melodies. The Dansa Muidinho is based on a popular Brazilian dance which is very rapid, and is executed with incredibly light, almost imperceptible steps.

Concertino for Clarinet, Opus 26

CARL MARIA VON WEBER
(transcription by T. Conway Brown)

Adagio ma non troppo
Theme (Andante)
Variation I
Variation II (Poco più vivo)
Allegro

UNIVERSITY OF TORONTO WIND SYMPHONY PERSONNEL

Flute

Dianne Aitken, Toronto
Shelley Brown, Peterborough
David Gerry, Hamilton
Lisa Lorenzino, Swift Current
Heather Moore, St. John's
Bridget Muldoon, Grand Rapids, Mich.
Marina Piccinini, St. John's
Nancy Reicken, West Vancouver
Carol Stebbings, Barrie
Suzanne Takahashi, Washington, D.C.
Dorothea Weigeldt, Kenora

Clarinet

Marc Becker, Toronto
Frank Boccitto, Toronto
Lorne Buick, Ottawa
Katherine Carleton, Peterborough
Frances Cohen, Montreal
Jason Hall, Toronto
Margaret Isaacs, Winnipeg
Terry Kowalczyk, Toronto
Don Ross, Edmonton
Scott Whittington, Midland

Oboe

Hamish Gordon, Ottawa
Martin Houtman, Kingston
Helen MacKay, Toronto
John Miles, Toronto
Mary Smith, Thunder Bay
Peter Voisey, Ottawa

Bassoon

Heather Chesley, St. John, N.B.
Peter Lutek, Burlington
Edie Stacey, Halifax
Wendy Rose, Peterborough

Saxophone

Brian Crone, Toronto
Jean Ducharme, Beloeil, P.Q.
Wendy Rothwell, Toronto
Mark Tooker, Brockville

Trumpet

Mary Evered, Rexdale
Norman Garcia, Scarborough
Frances Harvey, Kettleby
Mark Hopkins, Scarborough
Anita McAlister, Campbellville
James Rolfe, Ottawa
Holly Shephard, Truro, N.S.
Lino Varano, Toronto
Robert Venables, Ottawa

Horn

Margaret Howard, Calgary
Mike Ibsen, London, Ont.
Geoffrey Leader, Vancouver
Mary Lee, Toronto
Andrew Southcott, Grand Bend
Tom Wade West, Knowlton, P.Q.

Trombone

Tim Cunningham, Toronto
Kathy MacIntosh, Fredericton
Karen Maxwell, Scarborough
Leon Racine, Montreal
Ken Read, Kirkland Lake
Kevin Sharpe, Toronto
Teresa Tucz, Kincardine
John Wilson, Bowmanville

Euphonium

Roman Yasinsky, Toronto

Tuba

Sal Fratia, Toronto
Ian McIntosh, Toronto

Double Bass

Tim FitzGerald, Halifax
Stephen McClellan, Muskoka

Percussion

David Bradshaw, Toronto
Chris Burrell, Toronto
Mark Duggan, Halifax
Stephen Li, Toronto
Ian Wright, Toronto

Piano

June Chow, Hong Kong

Harp

Laura Stephenson, Toronto

Librarian and Manager

Ian McIntosh

The Concertino, composed in 1811, was Weber's first work to feature the clarinet. It was composed for the celebrated clarinetist of the Munich orchestra, Heinrich Bärmann, to show off the tone-colour and flexibility of Bärmann's new ten-key clarinet.

The Concertino is in the style of an operatic scena for soloist and orchestra. It begins with a slow introduction followed by a set of free variations, including brilliant passagework, a slow minor-key section, a bright 6/8 section, and a triumphant finale.

INTERMISSION

On Hearing the First Cuckoo in Spring

FREDERICK DELIUS

(arr. for brass by Peter Warlock)

The programmatic idea of this piece, and of many of Delius' works, rests on his belief in the transience of things, reflected in nature's eternal renewing. Percy Granger defines the mood of the piece as "The opulent richness of an overripe fruit, and the luxurious long decline of a sunset."

Crosswinds for Wind Ensemble and Percussion

BARBARA KOLB

(1939-)

Barbara Kolb studied with Arnold Frachetti at the Hartt College of Music, and at Tanglewood with Lukas Foss and Gunther Schuller. She has emerged in the 1970's as one of the most performed of American composers.

From the Delta

WILLIAM GRANT STILL

Work Song

Spiritual

Dance

Still has been called The "Dean of Afro-American Music" and is best known for his Afro-American Symphony and other works employing Negro and other American folk idioms.

Still's musical ideals are reflected in From the Delta. "Melody, in my opinion, is the most important musical element. After melody comes harmony, then form, rhythm and dynamics. I prefer music that suggests a program to either pure or program music in the strict sense."

MARGARET ISAACS comes to the Faculty of Music from Winnipeg where she began clarinet studies at the age of thirteen. She is presently in the third year of the Bachelor of Music in Performance program and a student of Avrahm Galper. She has given solo recitals in Toronto, Montreal, Quebec City, Winnipeg and Brandon, and has had orchestral experience with several orchestras in both Winnipeg and Toronto.

Next Concert: Faculty Artists Series, Concert #1, Saturday,
October 24, 1981 at 8 p.m. in Walter Hall.

Next U. of T. Wind Symphony Concert: Sunday, January 24, 1982
at 3 p.m., MacMillan Theatre